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# SOUTH AFRICAN LIBRARIES

The Official Organ of the South African Library Association

Vol. 9

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No. 3

## THE TECHNICAL DEVELOPMENT OF BOOK-PRINTING

by

H. P. SCHMOLLER

"OF ALL the world's great inventions, that of printing is the most cosmopolitan and international. China invented paper and first experimented with block printing and movable type. Japan produced the earliest block prints that are now extant. Korea first printed with type of metal, cast from a mould. India furnished the language and the religion of the earliest block prints. People of Turkish race were among the most important agents in carrying block printing across Asia, and the earliest extant type are in a Turkish tongue. Persia and Egypt are the two lands of the Near East where block printing is known to have been done before it began in Europe. The Arabs were the agents who prepared the way by carrying the making of paper from China to Europe. France and Italy were the first countries in Christendom to manufacture paper. As for block printing and its advent into Europe, Russia's claim to have been the channel rests on the oldest authority, though Italy's claim is equally strong. Germany, Italy and the Netherlands were the earliest centres of the block printing art. Holland and France, as well as Germany, claim first to have experimented with typography. Germany perfected the invention, and from Germany it spread to all the world."

Thus Thomas F. Carter in *The Invention of printing in China and its spread westward* (New York : 1931). Our interest in the technical side of printing is mainly directed toward its development from the moment it entered Western Civilization. Printing, as Lewis Mumford puts it in *Technics and civilization* (London : 1934) "was from the beginning a completely mechanical achievement. Not merely that : it was the type for all future instruments of reproduction : for the printed sheet, even before the military uniform, was the first completely standardized product, manufactured in series, and the movable types themselves were the first example of completely standardized and interchangeable parts. Truly a revolutionary invention in every department. By the end of fifty years there were over a thousand public printing presses in Germany alone, to say nothing of those in monasteries and castles ; and the art had spread rapidly, despite all attempts at secrecy and monopoly, to Venice, Florence, Paris, London, Lyons, Leipzig, and Frankfort-on-Main. While there was strong competition from the well-established hand-copyists the art was encouraged by emancipation from taxes and guild regulations. Printing lent itself to large-scale production : at the end of the fifteenth century there was in Nuremberg a large printing business [Koberger] with twenty-four presses and a hundred employees—typesetters, printers, correctors, binders."

Here we have a concise statement of the technical significance of printing. It was based on the invention of the metal casting mould and oil varnish ink, and on the application of the press. If we look at an illustration of one of the early printing offices, we know more or less what a press looked like for the next three hundred years: from the days of the incunabula to the beginning of industrialism there was very little change in the method of producing books. Indeed, even after the steam cylinder press had been introduced in 1814, hand composition remained the only practical method of setting up type for another seventy years.

### *Casting of Type*

The adjustable metal casting mould permitted of the casting of letters of uniform "height to paper" and "depth", while it was adjustable in "width" according to which letter was to be cast. The central parts of the mould were two L-shaped metal blocks:



Below the rectangular opening the matrix was fitted. The work of punch-cutting and matrix-striking was first done by men who had been trained to a high degree of accuracy in their former trade of jewel-cutter, and this doubtless partly accounts for the excellence of early type. After the outlines of a letter had been properly shaped in profile on a piece of steel, this "punch" was hardened and then struck into a bar of cold rolled copper, thus producing a "strike", or rough matrix. Various finishing operations were necessary to make the matrix fit into the mould so that the letter cast from it would be uniform with all others in height and position on its body. The molten type-metal (an alloy of lead and tin in the early days, to which very soon antimony, iron, or bismuth was added and lent the required durability) was ladled into the opening. By a quick shaking movement the metal was caused to penetrate into all corners of the matrix and the cavity which would form the body. Certain letters were more difficult to cast than others, and the experienced caster would vary his motion accordingly. Such hand-casting was a very slow process. Moxon, the first English writer on type-founding, tells in *Mechanick exercises*. . . (1683) that not more than about four thousand letters could normally be cast from one mould in a day. If we take it that an average book page contains about two thousand letters, we realize the smallness of this daily output. The efficiency reached in the process of type production by the early printers is surprising, if one considers that the micrometer screw and other precision instruments were unknown. Hand moulds of the type described are now only in use for casting experimental specimen types in the course of preparing a new fount.

### *Type-setting*

The letters, after they had been cast, were stored in shallow trays called "cases", which were much like those used to-day. For each fount two cases are required: the upper case taking capital letters, special signs, etc.; and the lower case, in whose boxes the ordinary letters, figures, and spaces are put. The boxes are graded in size, the largest ones being situated in the most convenient positions and being reserved for the letters used more frequently.

For assembling letters into lines the compositor used—and still uses, as far as hand-composition is concerned—a "composing stick", a flat, long piece of metal bent at a



right angle. While one end is bounded by a fixed side-wall, the other boundary is formed by an adjustable slide which can be shifted to, and fixed in any position, thus making it possible to use the stick for any width desired.

The "nick", a groove across the lower part of the type body, served a double purpose. It enabled the compositor to put the letter into his stick the right way up without having to look at it; and, at a glance, he could ascertain that a line contained no "wrong founts", i.e. types from a different alphabet cast on the same body. The nicks would then form a straight line. If, on the other hand, a wrong character had slipped in, it would show up, the nicks of different founts being varied in size and position.

Equal and fairly narrow word-spacing was at all times the chief criterion of good composition: only so could that uniform appearance of a printed page be obtained which delights any friend of fine printing. The early compositor had many "ligatures" at his disposal, i.e. two or three letters cast on one body. These would allow him to "justify" the line to the correct length without any perceptible alteration of spaces. He would also not hesitate to contract as many words as suited his purpose, often in a way almost unintelligible to us.

The composition finished, proofs were "pulled" and read, often by scholarly men. An old proofreader's room is preserved in the famous Plantin-Moretus Museum at Antwerp. One can imagine the care and knowledge lavished on the important work of reading proofs in an establishment of such great repute. Their tradition is continued to-day in many printing houses, especially the university presses, who maintain, and set the highest standards of consistency in the treatment of typographic and orthographic problems.

### *Printing*

The early presses were made of wood. A page of composition, securely locked in a "chase" by means of wedge-shaped "quoins", was pushed on to the bed of the press. The paper was always moistened in those days so that it would make smooth and complete contact with the type surfaces. It was put on a frame connected by hinges with the type-bed. Another frame was hinged to the first one, and this would contain a mask which covered the paper save for the area which was to take the impression. It would thus ensure that the paper surface did not bulge and that no smudges appeared by accidental contact of paper and press-bed. Inking was done by means of leather balls of the familiar mushroom shape. After covering the composition with the frames containing paper and mask, this unit was conducted below the press proper. By means of a lever connected with a strong vertical wooden screw, downward pressure was then exerted, and by the reverse process the printed sheet was removed from the press. D. B. Updike, in *Printing types* (Cambridge, Mass.: 1937) tells us that not until between 1470 and 1480 was more than one page printed at the same moment. This illustrates the amount of labour and time that had to be spent on producing a few hundred copies of even a small book. But slow as printing was, it formed an enormous advance compared with the old way of multiplying books by writing. It went parallel with the setting-up of paper mills everywhere and, more important than that, it covered an urgent need. No wonder, then, that the scribes and copyists felt their last hour had come. They succeeded, in Paris, in delaying for twenty years the installation of the first printing press, but had to give way in the end.

The early printer, we should realize, was his own type designer, punch cutter, type founder, printer, binder, and publisher. He not only printed books, but had to manufacture most of his materials and to sell the finished product.

#### *Intermediate Period*

Save for the perfection of copperplate engraving, which in the seventeenth century drove out the traditional red and black title-pages and replaced them by often pompously engraved plates, the technique of book-printing remained unchanged until the beginning of the nineteenth century. The technical excellence of the best of early printing was never surpassed during this period, and only reached by very few printers.

The 1790's saw many experiments, all aimed at increasing production speed. In those days *The Times* began its technical pioneering which the paper has maintained to this day. Its proprietor, John Walter I, "by separating the particles and terminations, also removing the technical terms and obsolete expressions", reduced the 90,000 words in the English language to some 5,000. He then proceeded, as Wickham Steed informs us in *The Press* (London: 1938), to reduce these "still further by cutting up the words into syllables, roots, prefixes and terminations . . . The object was to enable a compositor to take from his case a combination of as many letters as possible at each movement, and yet not to have so many combinations of letters that time would be lost in finding those that were wanted. John Walter maintained that in this way the work of composing could be much more quickly done than with single types alone. Whether he was right or wrong, his 'logography' never had a fair chance. Jealousy killed it before it could 'make good' or fail on its merits . . . His compositors demanded the same pay for setting each logotype as they would have claimed for setting separately the letters which composed it . . . and the words 'printed logographically' disappeared from the title-page of *The Times*."

#### *Industrialization of Printing*

In 1814, *The Times* was able to announce an invention which this time should prove to be truly revolutionary. On 29. November of that year we read: "Our journal of this day presents to the public the practical result of the greatest improvement connected with printing since the discovery of the art itself. The reader of this paragraph now holds in his hand one of the many thousand impressions of *The Times* newspaper which were taken off last night by a mechanical apparatus . . . Of the person who made this discovery we have but little to add . . . It must suffice to say . . . that he is a Saxon by birth, that his name is Koenig, and that the invention has been executed under the direction of his friend and countryman, Bauer." Koenig and Bauer had for some time tried in vain to find continental backers for their invention.

Though originally intended for the printing of newspapers, the steam-driven cylinder press was soon used for other purposes and did ultimately practically all the printing of books. The composition is locked in a chase which is fixed on a metal base moving to and fro. It first passes a system of rollers which impart ink to the type surface. It then approaches a pressure cylinder on to which a sheet of paper has been conducted. The paper is held in position by metal grippers and comes into contact to receive its impression from the type surface as the base moves along below the revolving cylinder. While the type returns (this time passing a cut-out portion of the cylinder), the printed sheet leaves the machine along a system of revolving cords and lever-action bars. On the early

cylinder presses the paper had to be fed by hand from a conveniently situated stack. Up to one thousand impressions per hour could thus be obtained. To-day, the whole process is fully mechanized, the paper being fed by a set of suction valves. This, of course, means a greater increase in speed, and a modern cylinder press can print from three to four thousand sheets per hour, according to its size and the kind of work that is done. It will readily be seen that, while on the hand-press the entire printing area makes contact with the type at one moment, there is, on the cylinder press with its unrolling movement, only one line across the machine under pressure at any one time.

The immediate result of mechanization was a lowering of the standard in every respect save speed, the more so as at about the same time hand-made paper began to give way to inferior machine-made products. More important and convincing, however, in the eyes of the publisher, was the very considerable lowering in the cost of printing. The better part of a century had to pass until machine presswork attained to a standard of excellence comparable to good hand-printing; and only under the influence of the Arts and Crafts Movement, and William Morris in particular, recovery was made from the vulgarity and cheap pompousness which mark the vast majority of nineteenth century printing.

A fairly recent development is the two-revolution press. Here the cylinder, instead of stopping after one revolution and making a complete reverse turn, continually rotates. It is lifted slightly during the second revolution to allow of the return of the type-forme without touching it. This continuous movement results in a saving of energy otherwise lost by stopping and re-starting the cylinder for every impression. Other technical advances combine to make possible yet greater speed on some of these machines; and in the hands of the skilled printer they are flexible enough to produce all kinds of printing of the highest quality. They have also been elaborated for multi-colour printing.

The introduction of faster means of printing was accompanied by the need for an ever-increasing amount of type and speedier ways of composing. The hand-mould could no longer cope with the requirements and had an equally satisfactory, though much faster successor in the casting machine. As Updike puts it, "the difference between early hand type-casting and modern mechanical type-casting is not so great as one would suppose, and is nothing more than the substitution of the movement of a machine for manual dexterity". Scripts and other complicated types continued to be cast by hand for some considerable time, but there is to-day nothing that the casting machine cannot do more economically and equally well.

The application of mechanical means to punch-cutting, however, had disastrous effects on the quality of designs. In the second half of last century the American, Linn Benton, invented a punch-cutting machine on which a given design could be reduced to any desired size by employing the pantograph principle. Production was both greatly simplified and reduced in cost. It was the design of types that suffered. One of the features that make many old founts like Garamond and Caslon so eminently legible and beautiful are the small irregularities caused by their having been cut by hand. Equally important are the almost imperceptible modifications which the careful punch cutter would make when cutting the same letter in different sizes. To quote Updike again, "each size is a law unto itself . . . One reason why modern types are less mellow and agreeable to the eye is because, when cut from a model alphabet by machine, there is too much rule and too little taste . . . That there has been an improvement of late in

type cut by machine is undeniable . . . This improvement has come to pass through a more sympathetic and subtle manipulation of the machine itself, and by modifications of rules by the eye of the workman who operates it. And so, after all, it seems to be the eye and the hand that determine the excellence of the product of a machine, and it is only when a machine is as flexible as the hand that it is as good as the hand. In the final analysis we come back to the eye as the great factor in the successful operation of a punch-cutting machine." One might add that this axiom is equally valid for the press and for the composing machines which will presently be discussed.

### *Mechanical Composition*

Casting machines and press manifolded type production and output of printed sheets. Yet composition for a considerable period remained the "missing link" in the chain of mechanized printing. One experiment to speed up setting has been dealt with above. For some time the Kastenbein type-setter was installed at the offices of *The Times*. The various characters were stored in channels of a magazine and, upon a key being struck, a type would be released and move to the right place in the line that was being composed. The "distribution, i.e. the return of each letter to its proper place in the magazine had to be done by hand. Later "a member of the editorial staff of *The Times* invented a rotary machine for type-casting which made it possible to melt down and re-cast all the type that had been used in printing an issue of *The Times* (Wickham Steed, in *The Press*).

The first to find a successful and lasting solution of the problem was Ottmar Mergenthaler, a German watchmaker who had emigrated to the United States. In 1884, the first Linotype was installed which mechanized composition in a most ingenious way. It brought the type-foundry back into the printing office and constituted a complete change in composing technique. Like the Kastenbein machine, the Linotype has a keyboard. By striking the keys, however, not types are released but brass matrices. They slip out of their channels in the magazine on to a revolving ribbon which carries them to a place where they are lined up in the proper order to form a line. For each word space a steel wedge is inserted. Upon completion of a line, it is brought in front of a casting mould and fixed between two side-walls adjusted to the required width. This is achieved by a steel bar which simultaneously pushes up all space wedges and thus increases the width of the line until it is held firmly by the side-walls. Molten type metal is then injected from the rear. It immediately solidifies, and a bar or "slug" emerges bearing on its top all letters of a line. The slugs are gathered on a metal tray called "galley". The redistribution of the matrices into their channels is achieved by an ingenious system of cut teeth. All matrices have teeth which make them fit on to a toothed steel bar along which they are led. Precisely when they are above the opening of their respective channels the bar is cut away in such a fashion that it will no longer hold the matrix in question. It drops off and is ready for use again. Each channel contains sufficient matrices of a letter to permit the operator the setting of a new line while the first is being cast and the matrices distributed. Thus the latter are in constant circulation. The speed reached on a Linotype is approximately six-fold compared with hand-setting. Errors discovered on reading the proofs are corrected by re-setting the relevant line and inserting it instead of the faulty one.

In the beginning the machine had a number of drawbacks and the quality of the



product could not be compared with hand-set type. But Linotypes have been considerably improved and their applicability extended by furnishing several magazines to one machine; by punching not only one letter but also the corresponding italic or bold character into one matrix, for alternative use by a very simple operation; and by increasing the range of types, sizes, and line width. Another machine, called Intertype, works on precisely the same principles.

Three years after the Linotype had made its appearance, Tolbert Lanston, an American inventor, brought out his first Monotype. On this machine keyboard and caster mechanism are entirely separated. On the keyboard unit a paper ribbon similar to that of a pianola is perforated by means of compressed air and small steel punches. Each of the 225 keys is represented by either one or a combination of two perforations. By striking a key, compressed air passes through valves and causes the required punch, or punches, to rise and perforate the ribbon which then moves on, ready to receive the next perforation. When the line is nearly full (which is indicated on a scale) the operator is informed by an automatic device which space unit will bring the line to full measure. Appropriate "justification keys" are then struck. (On the Linotype, the corresponding process is the driving-up of the space wedges.) After reversing the mechanism to zero, the next line is begun. The finished paper spool is taken to the caster unit. There is a perforated plate, and compressed air blows through the perforations in the paper as these pass the holes in the plate. This air pressure governs an intricate set of levers and arms. At the correct moment the proper matrix (fixed in a square frame which contains 225 matrices) is presented to a self-adjusting mould. Through a nozzle molten type-metal is forced into the mould at this moment: a single letter is cast. It solidifies immediately and, while the next letter is cast, is sent into a type channel, where all letters of a line are collected before being pushed on to the galley. It will be clear that, as the ribbon unwinds in reverse direction, the *first* perforation presented to the caster is the one made *last* on the keyboard. Thus the space unit (which varies from line to line) is determined *before* the line is cast. A system of wedges, governed by the justifying perforations made at the end of each line, so causes the word spaces to be cast exactly the right size to bring the finished line to the pre-determined width. The paper spools can be stored and used again in case of reprints. Corrections are done with great ease by hand in the composition. Both Linotype and Monotype composition is melted down after use, so that each job is done with new type.

To-day books are composed by hand only on the rarest occasions. Even the bibliophile can be satisfied with machine composition if it is done with proper understanding and good taste. A wide range of fine type-faces, old and modern, is available for use on composing machines. Linotype and Intertype have conquered the world's newspaper offices, while most British and many American and continental books are set on the Monotype.

#### *Complementary Processes*

A few side-lines should be mentioned. In printing from "stereotypes" not the original composition is used but a cast which is obtained by striking a papier-mâché matrix or "flong" and filling this up with type-métal. The Frenchman Genoux invented this process in 1829, other kinds of moulds having previously been used by Earl Stanhope's Stereotype Office in London. Stereotyping, in turn, made possible the perfection of

the rotary press by the American, Hoe. Here the paper matrices are bent circular before casting, and a rounded plate is thus obtained which is fixed on a revolving cylinder. Printing is done by guiding a paper reel between this cylinder and a counter-cylinder which exerts the pressure necessary to gain an impression. All modern newspapers are to-day printed on these exceedingly fast presses. They are increasingly used for multi-coloured periodicals with large circulation and, to some extent, for cheap books.

The list which follows has been compiled from Lewis Mumford's *Technics and civilization* and gives the more important inventions relative to the printing of books.

- 1041-49: Movable type (Pi Sheng)
- 1147: Use of woodcuts for capital letters (Benedictine monastery at Engelberg)
- 1190: Paper mill (Hérault, France)
- 1289: Block printing (Ravenna)
- 1300: Wooden type (Turkestan)
- 1390: Metal types (Korea)
- 1409: First book in movable type (Korea)
- 1423: First European woodcut
- 1446: Copperplate engraving
- 1440-60: Modern printing (Gutenberg and Schoeffer)
- 1483: Copper etching (Wenceslaus von Olmuetz)
- 1508: Multi-coloured woodcut
- 1814: Steam printing press (Koenig)
- 1829: Paper matrix stereotype (Genoux)
- 1846: Rotating cylinder press (Hoe)
- 1884: Linotype (Mergenthaler)
- 1887: Monotype (Lanston)

## LIBRARY NOTES AND NEWS

**Johannesburg.** *University of the Witwatersrand Library.* The Saul A. Klagsbrun Collection of Modern Drama, comprising about 2,000 volumes in English translation, was bequeathed to the Library by the late Mr. Saul A. Klagsbrun, of Pretoria.

**Kimberley.** *Beaconsfield Public Library.* A fire broke out in the entrance hall of the Library on 27. July. Latest fiction and reference books were destroyed, but the fire was extinguished before more serious damage was done.

**Loram Memorial.** It is proposed to erect at Adams Mission Station, Natal, a library building as a memorial to Dr. C. T. Loram. A sum of £5,000 will be required. Contributions to the fund should be addressed to The Treasurer, Adams College, P.O. Adams Mission Station, or to Mr. Maurice Webb, P.O. Box 731, Durban. (*Native teachers' journal*, 20: 71, Jan. 1941.)

**South African Library for the Blind.** *Grahamstown. Annual report.* As usual the Report presents an interesting account of the work of the Library. 28 new readers joined, the total being 267. Readers include a teacher of literature, and a teacher and a student of music. The Library has about 100 volumes on loan from the National Library for the Blind in London; for the present they are not returning these, nor borrowing any more. Reference is made to the loss through air raids of 338 manuscript volumes in the National Library, and of elaborate plant for the production of talking books by St. Dunstan's.

**Wynberg.** *Public Library.* On 26. June an exhibition of children's paintings in the Library was opened by Mr. D. H. Varley.



## CO-OPERATION BETWEEN THE LIBRARY AND THE CINEMA

by

C. DAPHNE SAUL \*

THE CINEMA is recognized as one of the most powerful forces operating in the life of the community to-day. Its influence for good or evil can hardly be exaggerated. Together with the radio it constitutes a medium for forming tastes and moulding public opinion which has only been equalled by the press. That being so, the librarian should realise that he has at hand a means whereby, if he wishes, he can stimulate interest in reading and reach people who, hitherto, have had no conception of the pleasure and profit to be derived from books.

It is my intention, in this short paper, to indicate some of the ways in which the library can make use of the almost universal appeal of the cinema to tempt people to more and better reading. The majority of these ideas have already been put into practice in the United States, which is perhaps only natural, having regard to the fact that that country is the home of the moving picture industry. Indeed, library-film co-operation there has been very fully exploited, and is an accepted factor in American library publicity. In South Africa, little has hitherto been done along these lines, although the Publicity Sub-Committee of the Transvaal Branch of the South African Library Association is endeavouring to work out a scheme of library-film co-operation which I shall presently describe.

In order to understand and appreciate the merits and demerits of a subject, it is necessary to know something about it. Many cinema-goers are aware that a large number of the films they see are of poor quality, but owing to lack of knowledge of film technique, they are not in a position to understand why they consider certain films good and other films bad. Any criticism levelled at the cinema, if it is to be at all constructive, must be backed by real knowledge. Therefore, the library should provide an adequate and carefully selected stock of books on the cinema which will enable the average cinema-goer, if he so desires, to study the subject from all angles. The works of such writers as Paul Rotha, C.A. Lejeune, Rudolf Arnheim, Raymond Spottiswoode, and V. I. Pudovkin, to name a few, should find a place on the library shelves. They prove to the reader that the cinema deserves recognition both as a major art form and as a social force. They explain the technique of film-making in a manner which makes it readily intelligible to the uninformed. In addition, the provision of reliable periodicals, such as *Sight and sound*, the quarterly journal of the British Film Institute, and the *Motion picture review digest*, published by the H. W. Wilson Co. of New York, may be recommended.

Secondly, a very useful method by which library and cinema may profitably co-operate is by giving the public sound criticisms of all films that are shown. It will hardly be disputed that a really intelligent newspaper criticism of a film is, in South

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\* Paper read before a meeting of the Transvaal Branch of the S.A.L.A. at Randfontein on 23. July, 1941.

Africa, rare indeed. Most so-called "criticisms" are usually nothing more in reality than a description of the film couched in the most glowing language. This unfortunate state of affairs is probably due to the fact that cinemas are regular and profitable advertisers in almost all newspapers, and as their advertisements constitute a substantial source of revenue, it would not be policy to find fault with the quality of the films shown. The result is that genuinely disinterested criticism is practically non-existent. If the library will make it its business to select reliable criticisms of current films and make them available to the public, it is performing a most useful service, and one which, in my opinion, is of the greatest value in educating public taste in films. These reviews can be culled from English and American periodicals and newspapers, such as the two periodicals I have already mentioned; *The Observer*; the monthly Bulletin of the British Film Institute; *Selected motion pictures*, obtainable from the Motion Pictures Producers, New York, and others.

Moreover, by educating public taste in films, the general quality of films shown would be improved. From a producer's point of view, the merit of a film is judged by its box-office returns. If film-goers were consistently to boycott poor films, producers would, in time, stop making them, because they would not be profitable. The mere fact that the public does flock to see the better type of film is surely proof that it is not as lacking in intelligence as some motion picture directors evidently believe.

An interesting venture in America which may be noted here is that of the Los Angeles Public Library, which, in 1934, inaugurated a telephone information service in connection with films. Anyone interested in any film may, by telephoning the Library, find out what kind of film it is, whether comedy, tragedy, mystery or musical; the cast; the producers; a brief synopsis of the plot; and its suitability or otherwise for adults, adolescents or children. This information is given by means of a file made up of reviews taken from the *Joint estimate of motion pictures*, issued twice monthly by the Hollywood office of the Motion Picture Producers and Distributors of America. As well as the use made by the general public of this service, film studios also avail themselves of it, and many of them telephone several times a day for books and information. The Art and Music Department has a mounted picture collection of over 30,000 items, in addition to books on costume, art, architecture, interior decoration, music and biography, all of which are used extensively by film research workers.

A third, and perhaps one of the most obvious methods of co-operation with the cinema, is by means of displays of books in connection with the showing of certain films. An increasing number of films are based on books, particularly novels. Films such as *Jamaica Inn*, *Pride and Prejudice*, *The Hunchback of Notre Dame*, and *The Rains Came* are some recent examples. The showing of films of this kind causes numbers of people, who ordinarily never use their local public library, to come in and ask for the book on which the film is based. Indeed, the demand for the particular book becomes so great that it is almost impossible to cope with it. Most libraries, especially the smaller ones, cannot afford to buy a sufficient number of copies to meet the demand, even were this a desirable practice for the average library. The problem is thus how to retain the interest of these potential readers so that they are not turned away disappointed, without giving them the book they require. The solution lies in luring such people from one specified book to other books by the same author, biographies of the author, books dealing with the same subject, in short, to related material. In this way, a borrower is introduced to

many different kinds of books of which he might hitherto have been entirely unaware, and a whole new range of reading is opened up for his enjoyment.

I will now describe to you a scheme which has been devised by the Publicity Sub-Committee of the Transvaal Branch of the South African Library Association in connexion with book displays for certain films. Although the details of this scheme are still being worked out, and the scheme is not yet in operation, it will give you some idea of what the Committee is aiming at.

The three main cinema groups in South Africa, namely, African Theatres, Ltd., Metro-Goldwyn-Mayer and 20th-Century Fox, have expressed their willingness to co-operate with public libraries in this country in arranging displays in connection with certain films released by these companies. It would only be possible to arrange displays for such films as were suitable for the purpose. At this point I will digress for a moment to explain what constitutes a suitable film for purposes of co-operation.

Not every film merits a display. No library wants to advertise filmed books which have no particular value, such as cheap mystery stories or sensational spy yarns. But any good novel lends itself to a display, not so much because of the novel concerned, but because it can be arranged with related material. Films dealing with the lives of famous personages or those with a historical background are also fruitful material for a display. So are "short" films, especially when they deal with travel, science, social problems and other educational or informational subjects. *The March of Time* series is a good example of the "short" film.

To return to my theme, the Johannesburg Public Library would act as headquarters for this scheme of co-operation, and would prepare a display for each suitable film. These displays would then be made available for other libraries in the film's circuit, which had agreed to co-operate in the scheme.

In arranging for such displays, the needs of the smaller libraries would have to be kept in mind, and the displays would therefore have to be made as simple and easy to prepare as possible. Most smaller libraries are unable to spend money on buying expensive equipment for displays. As the majority of libraries outside the Reef and Pretoria fall into this category, no scheme which would be beyond their means to put into practice would be of any value to them.

As it would be impracticable to endeavour to circulate any bulky material with the film, owing to the cost of transport and the possibility of loss or damage, the best plan would be to provide each co-operating library with a list of materials required for the display, and a photograph showing how it was made up.

In many smaller libraries, the only means of showing such displays would be on an ordinary table, as glass show cases are usually unprocurable. Therefore, the display would have to be planned with this point in mind. A standard background would have to be designed which could serve as a basis for all future displays. Each co-operating library would receive a list of the material used in the initial display, together with a photograph showing how the display had been set out. The list and the photograph would guide the local librarian in preparing his display. The material contained in the display would consist, for example, of other books by the author of the film; biographies of the author or, if the film dealt with the life of a particular individual, biographies of that person; other books on the subject of the film; books on the country or locality in which the film was set; and, finally, "stills" from the film or other suitable pictures.

The display would be arranged in a prominent place in the local library with a notice directing attention to the fact that the film would be shown at one of the local cinemas on specified dates. The display would be on view for a few days prior to the showing of the film and during the actual run of the film.

In return for this co-operation on the part of the library, the cinema concerned would be asked to show, free of charge, two slides advertising the library. One of these would be a permanent slide purchased by the library and shown at every performance where other advertisement slides were shown. The cost of the other slide would be borne by the cinema and would be used only when displays had been arranged at the library. It would be shown in conjunction with the "trailer" announcing the next attraction. Tentative suggestions for the wording of such slides are :

(1)

This Theatre Uses The Public Library  Do You ?
--

and

(2)

See The Display At The PUBLIC LIBRARY Relating To Our Next Attraction
--

It has not yet been ascertained whether "stills" for the displays could be supplied by the local cinemas for use in the displays, or whether the films follow the same circuit after leaving Johannesburg, or if each film has a separate circuit. In either case, libraries would have to be advised well in advance when to expect the film in their respective towns. Each co-operating library would be entirely responsible for its display, and each one would have to arrange with the local cinema for the supply of "stills", etc.

In working out this scheme, it is assumed that co-operating libraries will secure the basic equipment of table, background, slide, etc. It is assumed further that the showing of a film based upon a book will stimulate an abnormal demand for that book, and that the problem of the library will be to direct the attention of the public to other related books which make profitable reading.

While the displays would naturally advertise the films by drawing attention to them, they would also serve general library purposes by drawing attention to the books and related material. In this way the displays would be genuinely beneficial to both the co-operating parties.

Since the work of preparing these displays would fall almost entirely upon the staffs of the participating libraries, such libraries would be justified in asking for the free showing of the advertising slides already mentioned. The libraries would have to bear the cost of the necessary photographs and lists of material, and would also have to pay the postage on these items, but the amount involved would not be large. It is not intended that these displays should be a drain on any library's resources.

Two difficulties which present themselves in connection with the preparation of displays are :

(1) The probable lack of staff in smaller libraries to select and arrange the necessary material, and

(2) The fact that many smaller libraries are not in a position to supply the relevant books for the displays.

The answer to (1) lies in the fact that under the scheme outlined, the basis of all displays is the same. The standard background would be used in each case, and the selection of material should not occupy too much of an assistant's time when he has a list of what had been used in the initial display to guide him in making his choice.

This leads to (2)—the possible lack of relevant material in smaller libraries. A solution to overcome this difficulty would be for the library concerned to borrow the necessary books from the Central Library, if it was not in a position to buy them.

In connection with displays mention may be made here of the distribution of film bookmarks. These are specially printed for each film for which a display is made. On one side is an announcement stating that a certain film is showing at a specified cinema, and on the reverse side is printed a list of books relating to that film, with the name of the local library from which they may be borrowed. This method of advertising the library and the film together was originated by the Cleveland Public Library, which, in 1923, issued the first bookmark advertising a film. This library, incidentally, was also the first to make use of "stills" from films in library-film displays. The lists of books for the bookmarks are compiled by the local library, and the cost of printing is borne by the local cinema. This is a very effective means of making known the resources of the library.

You may ask, "Does this type of library publicity justify itself"? "Has it really been the means of attracting new borrowers and increasing circulation in libraries where it has been in use"? Surveys in American public libraries which indulge in library-film co-operation seem to show that this is the case. The filming of such books as *North-west passage*, *Escape*, *The Sea hawk*, and *The Mortal storm*, and others has increased issues and stimulated interest in reading. The film, allied with the library, can be a most vital educational force. Dry-as-dust history is brought vividly to life on the screen. The film is making people realize that truth can be much more exciting and interesting than fiction. Witness the popularity of such films as *Edison the man*, *This man Reuter*, *Brigham Young* and *Pastor Hall*. Films of this kind stimulate a desire to read about the men whose lives have been revealed as fully romantic as that of the hero of any novel. From there it is but a step to reading books on the invention of the gramophone, for example, on the means by which news is flashed round the world, on Mormonism, and on religious persecution in Nazi Germany.

In conclusion, may I say that I am fully aware of the shortcomings of this paper, but it is my hope that it will in some measure reveal the possibilities that lie in the sphere of co-operation between the library and the cinema, and the value to the library of such a partnership.

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## LIBRARY NOTES AND NEWS

**Vereeniging. Public Library. Annual report.** The total membership is 1,643, and circulation during the year was 36,784, an increase of 6,784, due mainly to the establishment of the Air Force training centre in Vereeniging. Airmen are permitted to borrow books on payment of a small deposit, the usual subscription being waived. The Library continues to collect and despatch books for the troops. Representations were made to the Town Council for a free library and for more suitable and larger premises, but owing to the war no satisfactory results had been achieved.

**Boshoff Vrye Biblioteek.** In *S.A.B.* 7: 64, Okt. 1939, het ons melding gemaak van die vrywording van die Boshoffse Biblioteek. Ons het nou verder besonderhede van D. W. de Beer ontvang:—"In 1906 was hier 'n biblioteek gestig en het 'n wisselvallige en kwynende bestaan gehad tot omstreeks 1913. 'n Paar jaar na my aankoms hier het ek verneem dat daar nog omtrent 700 boeke privaat geherberg was. 'n Publieke vergadering is belê en in 1927 is 'n nuwe Biblioteek gestig en gehuisves in 'n ruim kamer wat die Stadsraad nog steeds aan ons gratis met ligte verskaf. Dit was op subskripsie-stelsel gebaseer, £1. 1s. 0 p.a. met omtrent 'n gemiddelde getal van 30 lede. Om die gebruik van die fasiliteite aan te moedig is die subskripsie later verlaag tot 12s. 6d. p.a. en juniorlede, jong klerke en skoliere, toegelaat teen 5s p.a. In 1938 is 'n poging aangewend om die Vrye Stelsel in te voer. Daar ons geen finansiële steun van Provinsiale of Staatsweë kon bekom nie het ons ons gewend na liefdadigheids- en ander plaaslike liggame, en private persone, en ons het aan die begin van 1939 oorgegaan tot die stelsel. Ons is baie dank verskuldig aan die Kimberleyse Biblioteek, van wie ons 200 boeke aanhou teen 'n nominale subskripsie van £1. 0s. 0d. p.a. 100 hiervan word elke kwartaal omgeruil. Die reëling is getref veral deur die vriendelike belangstelling van hul sekretaris, Mnr. John Ross. Ons is vier keer per week oop, vir 'n uur lank. Die lees van boeke en tydskrifte in die Biblioteek is vry aan alle blanke persone, en boeke kan uitgeneem word teen 'n deposito van 3s. per boek vir dekking teen verlies.

Die getal boeke is plusminus 1850, geklassifiseer as Afrikaans, Engels (Fiction, Travel, Religion, Reference) en Tydskrifte. Gemiddelde sirkulasie is 1,000 p.a., en aantal leners plusminus 50."

**Krugerdsdorp. Public Library. Annual report, 1940-1941.** 1941 was the twenty-first anniversary of the library as a Carnegie institution. During the year the Library By-laws were completely revised. . . . A committee of representatives from the schools and the Library Committee was formed in January to advise on all matters concerning library work with children. The time has arrived when a fully trained children's librarian will have to be appointed to control the children's department, and the branch libraries in which the book issue is mainly to children, and to organize a system of libraries in the schools.

There was an increase of nearly 100 in the number of borrowers, over 2,000 in the book stock, and nearly 8,000 in the circulation. Owing to war conditions more South African publications were purchased, and the resources of the American and Australian publishing houses were tapped.

**Non-European Library Conference.** A conference of Non-European librarians from all over the Transvaal was held under the auspices of the Carnegie Non-European Library in Germiston on 11. October, 1941. Mr. Stirling advised the delegates that if they wanted to make a native literature, they should make English or Afrikaans their own languages as well. That was the only way in which they would succeed in popularizing native writings. That was the way in which the American negro had built up his literature. Bantu libraries would be established all over South Africa in charge of Non-Europeans, and there would be schools for training librarians.

Mr. Christie said that in their libraries they might help the Africans to understand the European, and they might have opportunities of helping the European to understand the Native. Mr. M. Sefanyetso, librarian of the Germiston Non-European Library, said that 560 subscribers had been registered in six months. Of this number, 186 were adults and 374 were juveniles. The circulation of books in that time was 2,719.

**Randfontein. Public Library. Report for the year 1940-41.** The year was a difficult one owing to the sudden and tragic death of the librarian, Miss Jean Rowland. . . . Membership increased by 819 to a total of 3,070, giving a percentage to the population of 46.5%. Book stock shows an increase of 494, and circulation an increase of 1,830. The membership of the Children's Library has increased from 508 to 749. An experiment is being tried out in the Children's Library in the shape of a series of simple talks on books and reading which is being given by the Rev. H. R. Higgs. Six talks have been planned, of which the first has been delivered. Mention is made of the pleasant nature and efficient planning of the new building, for which Miss Rowland was responsible.



## LIBRARY PUBLICITY

(concluded from p. 40)

## THE JUNIOR LIBRARY

It is assumed that there does not remain any *library* that has to be convinced as to the importance of work with children. The reasons are obvious. Adult life is very largely made up of acquired habits. The habit of reading for information and enjoyment is as susceptible as any other to the laws of nature. If the habit is not acquired in youth, it is extremely difficult to acquire at all. One reason why South Africans of to-day do not read more and better books is because we, as a nation, have not given sufficient attention to inculcating and developing the habit of reading early in life.

Since both Libraries and educational authorities are now moving in definite ways to improve the position, it is not necessary to do more than make a few suggestions, as was done in the case of adults. However, since juvenile readers are so very important to the future of the library they deserve a section all of their own, though many of the proposals are but modifications of those put forward for use with adults.



*Special Section.* No library should be so small that it cannot have at least a few shelves of *carefully selected* books set aside for the children. No library should be so small that the librarian cannot devote the necessary time to supervising and guiding the work in this section. Indeed, self-preservation demands it of the library.

*Book Stock.* Special and particular emphasis must be laid upon the importance of careful selection of books for juveniles, not so much from the moral point of view, though of course that applies, as from the literary point of view.

This does not mean that children should only be given the juvenile classics. It does mean that careful attention will be given to the physical aspects of the book and its contents to ensure that only good and profitable impressions are made upon young minds. How and where to draw the line is a vexed problem that has given rise to quite a literature of its own and any librarian who has not already done so should consult such books as Becker, M.L.—*Choosing books for children*.

One suggestion that may be used to supplement the collection of juvenile books is a "Junior Library Book Week" when, after due warning, a systematic canvass of the town is made to collect gifts of juvenile books. Naturally much of such a harvest is chaff and must be *ruthlessly* discarded, but even a few good grains of corn will be welcome. (At the same time it brings the library forcibly to the notice of the public).

*Membership.* The problem of junior membership may be met in a variety of ways, depending upon the facilities of the library and the vision of the library committee. If the junior section is very small, probably it will be wise to start slowly in building a junior membership by inviting children of adult borrowers to register. Thus, it may be possible to make use of the home environment to supplement the influence of the library, and at the same time to stimulate the interest and appreciation of the parents.

As the junior section is expanded so may the field of work be extended, going first to the highest standards of the local school and, as facilities are available, working downwards. Since there is a notable tendency for children to bring their friends, once the move to enrol children is started it has a tendency to gain momentum up to capacity, without further effort on the part of the library. If it goes too rapidly, it may be necessary to establish a waiting list for enrolment. While this may have the advantage of making membership in the library seem important and valuable, it has the obvious weakness that it may keep waiting for some time just the child who will get most benefit and help from the library service.



*School Co-operation.* It is important for the librarian to establish friendly and co-operative relationships with the teachers of the junior members. Find out what studies are being taken in their classes. Ask the teachers' advice as to books which would be helpful in amplifying the work of the classrooms. Encourage the teachers to come to the library personally for help in connexion with their work.

There are several ways of using the school connexion to build up the junior section. One way is to arrange for a class at a time to visit the library. Another way is for the librarian to visit the school and meet with each class separately. Keep in mind the fact that very often the child most in need of help from the library is the very child least likely to come on his own initiative.

It may be possible to arrange with a teacher to bring her class to the library for one or more lessons to be given by the librarian on the use of dictionaries, encyclopaedias, year books, and other standard reference works. It may be possible to give each child a small strip of card, about the size and shape of a bookmark, on which are typed or printed the main classes of the classification system used. This card should be kept by the child for future reference. In other cases arrangements can be made for the teachers to send children to the library, out of school hours, for information which may be obtained from standard reference works. This will provide an opportunity for the librarian to instruct the child in methods of getting desired information.

*Story Hour.* The story hour is a great feature in many libraries that serve children. Many good books are available on this subject and should be consulted. Whether the story-telling or the story-reading method is used will depend upon the abilities of the librarian and the facilities available. The story hour has some drawbacks which may militate against its success in any given set of circumstances. It appeals only to small children. It would seriously interfere with the normal working of the library if the staff is inadequate. It cannot serve more than 20-25 children at a time. It can only be carried on successfully where the children are resident near at hand.

On the other hand, there are advantages. It helps to interest children in the library, making them feel familiar in the environment of rows and rows of books. It helps to introduce them to fields of reading, stimulating interest and appreciation. If it is felt that a story hour would be helpful but the time necessary for preparation is too great for the librarian to manage, do not overlook the possibility of enlisting the help of an "outsider" to undertake this work. Often there is a suitable person in the community

who would be thrilled to have the privilege and who would have the vision and enthusiasm to make the most of the opportunity.

An alternative to the story hour might be found in getting together impromptu groups of 5 to 12 children with whom the librarian has informal discussions about several books of interest to the group. Every effort should be made in such a group to get the children to express their thoughts and opinions concerning such of the books as they have read. Another successful method has been to get children to write short appreciations of books they have enjoyed. Keep these where they may be consulted by other children. The recommendation one child makes to another carries more weight than anything the librarian or the teacher can say.

*Overlapping Stock.* Do not overlook the fact that there are many books that could be classed in the adult section that are suitable for junior members at appropriate stages. The question of where to place a borderline book that cannot be duplicated is a difficult one and is usually solved on the basis of where it is likely to be most used. Thus, a library with only one copy of Dumas' *The Three musketeers* would place it juvenile, though it might quite as easily be wanted by an adult as by a fourteen-year-old. On the other hand, De Kruif's *The Microbe hunters* would be put on the adult shelves, though very probably some of the junior members would undoubtedly read it with pleasure and profit. In trying to decide such cases it should be kept in mind that there is often great value both practical and psychological in lending a junior a book from the adult section. At the same time, there are some adults who would resent being given a book from the "kids" section.

*Adapting Ideas.* Many of the suggestions made for adult borrowers can be readily adapted for children. For example, it is easy to see that the suggestion regarding displays would readily be adjusted to such topics as "Hobbies", "Animal Stories", "Some Books about Dolls", "Heroes and Heroines", etc. Book lists for children should be short and simply arranged. A long list may be rather overwhelming and incomprehensible to the young borrower. Probably it would be a good idea to have several short lists on various topics available at one time, so that there will not be too great a demand for the same set of books.

*Outlying Schools.* There may be schools on the outskirts of town, or even farm schools in the district, which are beyond easy reach of the library. The librarian may visit the school, but what if the children cannot visit the library? Are they to be deprived entirely of the privileges enjoyed by town children?

One solution is for the library to send small depository collections of books to such schools, loan collections which can be administered by the teacher in charge, who is responsible for their good condition and safe return. These books may be chiefly for recreational reading but they can also include books on special subjects requested by the teacher. The books can be transported to and from the school by car at regular intervals. If neither librarian nor teacher has a car, there will probably be a parent, or an interested member of the library committee who will undertake transport.

*Junior Bookmobile.* The stock of juvenile books may be so small that the librarian does not feel justified in sending deposits of books away for extended periods. In that case it may be possible to carry out an adaptation of the suggestions made under the adult section, giving a travelling library service to juveniles only. It might be possible to arrange for a story hour at the school to coincide with the visits of the travelling

library. Another advantage would be that the librarian would have an opportunity of making personal contact with children and of guiding their reading.

#### CONCLUSION

The suggestions and remarks set forth above are only intended to indicate lines of activity which may be followed in popularizing the library and giving publicity to its services. Details are essentially dependent upon local circumstances and facilities. One point for emphasis is that the more people you can enlist for help in these activities the more you extend the influence of the library through the interest aroused in your helpers. The object has been to stimulate your own creative thinking and give you something definite to start with. A book that is full of ideas and suggestions and that might be consulted with profit, is *Publicity primer, an a b c of 'telling all' about the public library*, by M. D. Loizeaux, published in 1937 by H. W. Wilson Co.

These suggestions should make it very clear that the old conception of a librarian as a bibliophile who sits, surrounded by books, waiting for borrowers and really nervous for fear they may mar one of his precious volumes, is rapidly giving way to a new conception in which the librarian is a friendly, helpful organizer and administrator who is very much alive to the contribution which the library can make to the community. Books are made to be used. It is the task of the librarian to see that they *are* used.

The National Central Library provides a means whereby the South African libraries may help one another. This service is operated in conjunction with the State Library, Pretoria, and it is possible to secure almost any book you may require but do not have in stock. The National Central Library does not serve individuals. Persons wishing to obtain a book which is not available locally must ask their local library to obtain it for them. When the request is received by the National Central Library, the book is loaned to the local library, which in turn issues the book to the borrower. In many cases the book required is not stocked by the National Central Library and it is then obtained from one of the other libraries in South Africa on the basis of an "inter-library loan". Full details of the service may be obtained from Mr. M. M. Stirling, P.O. Box 397, Pretoria.

If you desire further information on any of the suggestions made, write to your South African Library Association, P.O. Box 397, Pretoria. The Association will welcome the opportunity to assist you, and can probably put you in touch with some other librarian who has had experience in meeting and solving your particular problem.

### AFRICANA NOTES AND QUERIES

**PAPER-MAKING IN SOUTH AFRICA.** Annual report of South African Paper and Pulp Industries, Ltd :— Many technical difficulties have been overcome, and knowledge of the special factors involved in treating and utilizing various local materials has increased enormously. This is evidenced by the fact that papers with high straw content now coming from the United Kingdom are much inferior to those being made here from pulps produced by our process for treating wheat-straw. Similar progress has been made in perfecting the treatment of local timber, and papers of ever-improving quality are now being made from almost exclusively local raw materials . . . There seems to be some falling-off in consumption throughout the Union, and competition, though admittedly at higher price-levels than before the war, has been very fierce. The majority of papers offering in the field now emanate from the U.S. and are, in many cases, of a higher finish than those from the European continent . . . The prices at which we are able to offer our papers are very appreciably below those of the imported article and the quality is entirely suitable for all but the most specialized printing and stationery requirements . . . However, the local printing and stationery trades . . . have recently evinced a far keener interest in the Mill's products. (*The South African printer and stationer*, 21 : 175-76, June, 1941.)

## SOUTH AFRICAN LIBRARY ASSOCIATION

## TRANSVAAL BRANCH

## ANNUAL REPORT FOR 1941

## COURSES IN LIBRARIANSHIP FOR TEACHERS IN TRAINING

The Branch received with acclamation the decision of the Transvaal Education Department to introduce into all Normal Colleges a course in librarianship. It was decided to agree to organize this course and provide lecturers at the Normal Colleges of Pretoria and Johannesburg, but in view of the long distances involved it was felt that it was not possible to do the same for Heidelberg and Potchefstroom. The Johannesburg Public Library undertook to run the course in Johannesburg and is now doing the job independently of the Branch. The course consists of 23 lectures spread over a year, and is presented by Mr. R. F. Kennedy, Miss L. E. Taylor and Miss P. M. Speight. Its chief value is propaganda for librarianship since it is not possible to do more than to present a general outline and perhaps to arouse a thirst for deeper knowledge in a course of this sort.

## LIBRARIES FOR THE ARMY

The Association has done excellent work in amassing and distributing books to the troops under Miss Whiteley's excellent control. A committee was formed by the Branch convened by Miss P. M. Speight to draw up a scheme for libraries for the army, it being felt that the time was already overdue for the organization of a first class library service for the men and women in the fighting forces.\* The scheme was put before the Authorities of the Defence Department but little headway has been made. Negotiations are still proceeding.

## CO-OPERATION BETWEEN SCHOOL AND PUBLIC LIBRARIES

A deputation from the Branch was received by the Director of Education in this connexion; certain proposals were discussed and the deputation has now requested an interview with the Administrator.

## SUBJECT INDEX TO PERIODICALS

The Index had its origins in a resolution of the Branch and therefore it is not out of place to report on its progress here. Miss G. F. Elliott is the General Editor, Miss A. Smith the business Manager, Miss E. Hartmann and Mr. P. C. Coetzee the Afrikaans Editors. The Subject Index to Periodicals for 1940 has been published, and the editors are busy collecting the material for the current year.

## TRANSLATORS

At a recent meeting of the Branch a Sub-Committee was formed to prepare a list of translators who would be attached to the Branch and who could be approached for translation work by any member of the Branch.

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\* S.A.L. 9 : 16-21, July, 1941.



## FINANCIAL RELATIONS COMMITTEE

A Provincial Financial Resources Committee was appointed by the Government, and the Branch took the opportunity of ensuring that adequate provision for libraries should be included in the terms of reference for this committee.

## MEETINGS OF THE BRANCH

The average attendance was 54, the figure for last year being 42.

**In December**, the meeting was held at the State Library, Pretoria, and a symposium by younger members of the Branch proved an outstanding success. **In January**, at the Boksburg Public Library, Mrs. Dix spoke on the achievement of that library, Mr. Stirling on *The 1928 Conference and after*.<sup>1</sup> **In February**, at the S.A. Institute for Medical Research, Mrs. Gear described the working of the specialist library of the Institute. **In March**, Miss H. Mews read a paper *Mines of Information*<sup>2</sup> at the Springs Public Library. **In April**, at the E.P. Baumann School, Mayfair North, Mr. B. N. Swemmer showed a film on the work of his school. **In May**, at the Roodepoort Public Library, Miss P. M. Speight read a paper *Libraries for Soldiers*.<sup>3</sup> **In June**, at the Johannesburg Public Library, Mr. Karlton Johnson presented his researches on *Non-European Libraries in South Africa*. **In July**, at the Randfontein Public Library, Miss Saul spoke on *Co-operation between the library and the cinema*.<sup>4</sup> **In August**, at the State Library, Mr. Stirling spoke on *Library Co-operation*. **In September**, a second symposium on library routines was held at the Witwatersrand University Library.

Membership has risen from 146 in 1940 to 166 in 1941.

<sup>1</sup> S.A.L. 8 : 145-50, April, 1941.

<sup>2</sup> S.A.L. 9 : 6-11, July, 1941.

<sup>3</sup> S.A.L. 9 : 16-21, July, 1941

<sup>4</sup> Printed elsewhere in this issue.

M. W. SHILLING,  
Hon. Secretary

# EXTRACTS FROM MINUTES OF PROCEEDINGS OF THE ADMINISTRATIVE COUNCIL

Resolved :—

*Honorary Fellowship.* That the Honorary Fellowship of the Association be conferred on Mr. John Ross, Librarian of Kimberley.

*Periodicals Index Grant.* That the grant of £125 towards publication of the Index, voted by the National Research Council and National Research Board, be noted with pleasure.



## REPORT OF THE COMMITTEE ON LIBRARY PUBLICITY

October 1940—October 1941

The present Committee for Library Publicity began as a Committee appointed by the Transvaal Branch at a meeting in Krugersdorp in September 1940. The following persons were appointed, with power to co-opt: Miss E. Percival, Miss D. Saul, Mr. E. A. Borland, Mr. K. C. Johnson, and Mr. L. van Rensburg.

At the first meeting, held in October, Mr. A. E. Borland was elected Chairman and Mr. K. C. Johnson Secretary. It was agreed to co-opt Miss E. Hartmann and Miss E. Taylor. The Committee embarked upon a programme of activity which rapidly developed along lines that affected libraries in other parts of the Union. At the meeting of the Transvaal Branch held in Boksburg in March, it was agreed to recommend to the Council of the South African Library Association that the Committee be reconstituted as a Committee of the Council with national representation and scope provided that the local members would have power to act, so as not to delay unduly activities already under way.

The Council agreed and reappointed the former members, with the addition of Mr. Chas. Christie, Mr. M. M. Stirling, Mr. D. Varley and three members to be appointed by the Cape Branch. The three appointed were Mr. H. Edge, Mr. R. F. Immelman, and Mr. R. F. Robinow. Subsequently Mr. F. Rooke was co-opted.

It was agreed that the Cape members should form a sub-Committee with full power to act in all local matters. It was agreed that Minutes be circulated promptly after each meeting and Corresponding Members send in their comments before the next meeting. In this way they could be consulted on all pertinent matters and it was agreed that in all matters of high policy a specific vote would be taken of all members.

### RADIO TALKS

It was possible to arrange for two talks to adults from the Johannesburg Studio. The first was given on 12. February by Mr. R. F. Kennedy on the subject, *Taking books to the people*. The second was given on February 22. by Mr. L. van Rensburg on the subject, *Boeke vir die platteland*.

Previously a number of talks had been given from the Cape Town Studio, and currently Miss Brabazon was giving a series of talks about books in the Schools Broadcasts.

In consultation with Mr. Strasheim a series of nine talks was prepared by Miss E. Taylor and Mr. L. van Rensburg to be given in Afrikaans in the Schools Broadcasts.

### NEWS REPORTS

It was arranged for Miss Saul to send news reports of Transvaal Branch meetings to local English newspapers and for Mr. van Rensburg to do the same for the Afrikaans newspapers. Several articles appeared, particularly in the Afrikaans press.

Subsequently it was arranged for Miss Mews, of the Johannesburg Municipal Reference Library, to keep a file of all items concerning Libraries and Library work

appearing in the major papers and magazines anywhere in South Africa. The aid of other centres was solicited in watching their local press and supplying her with clippings.

#### GENERAL ARTICLES

A number of periodicals were approached with the object of securing regular features with reference to books and libraries. In addition considerable attention was given to listing a number of suitable subjects for general articles. Work is still proceeding in seeking to secure such articles from capable writers and placing them advantageously.

#### SPEAKERS AT CONFERENCES

It was agreed that it was desirable to arrange for library topics by library speakers to be included in the programmes of Annual Conferences of various organizations. Considerable work has been done in this direction by preparing a list of such organizations and ascertaining when their Annual Meetings are held.

#### SPEAKERS AT SMALLER CENTRES

It was felt that it might be helpful if suitable speakers could be sent to address special public meetings in the smaller centres. After two attempts with other centres had met with no response, a meeting was successfully held in Volksrust. Mr. Kritzinger and Mr. Stirling were the speakers and the Mayor was Chairman of the meeting. Preliminary steps have been taken to arrange a similar meeting at Alberton.

#### POSTERS \*

It was decided to arrange for a National Poster Competition. The idea was that the Competition would in itself be publicity for libraries. Prizes of £2. 2s. each were offered for the best design in English and the best design in Afrikaans. A total of 425 announcements in English and in Afrikaans was sent to newspapers, magazines and librarians. The competition received a good press and the response brought in 120 designs by 76 contestants from 37 towns.

In the end it was decided not to use any of the designs but to award the prize for the best English poster to Miss M. Kussell, Port Elizabeth, and for the best Afrikaans design drawn by Mr. K. Pammer, Heathfield, Cape. It was decided to use a design drawn by a commercial artist, and to use the same design for both the English and the Afrikaans posters.

Librarians were asked to order in advance, and the response was widespread and encouraging.

#### ENVELOPE STICKERS

A proposal to prepare and offer to librarians a good publicity sticker that could be used on correspondence envelopes was considered. After some preliminary investigation and discussion, it was decided to leave this matter until after the poster scheme had been successfully completed.

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\* See also *S.A.L.* 9 : 66, Oct., 1941.

## LIBRARY BADGE DESIGN

It was suggested that a suitable and characteristic badge design might be adopted for use by all libraries. After some discussion and consideration of a design submitted by Mr. van Rensburg, it was decided to refer the matter to the Council with a recommendation that the South African Library Association should have a suitable badge. Subsequent to the Branch Committee becoming a National Committee, it was agreed to ask that the matter be referred back to the Committee for further consideration and report. It is now receiving attention.

## PUBLICITY BOOKLET

See *S.A.L.* 9 : 33-40, Oct. 1941, and the present number.

## LIBRARY AND CINEMA CO-OPERATION

The Johannesburg Public Library frequently arranges for displays in the Library of books and related material connected with a cinema film being exhibited locally. It was suggested that it might be possible to devise a scheme whereby libraries in smaller centres might be helped to have similar displays when the films reached the local cinemas.\*

## LIBRARY BOOKLET

It was suggested that there was an urgent need for a simple booklet explaining what a Public Library is and how to use it, for distribution to Non-European borrowers.

The Secretary, with the help of Mr. E. A. Borland, the Rev. R. Ellenberger, and Mr. R. F. Kennedy, prepared the manuscript and it was published by the Association. Provision was made for individual libraries to put their own material on the front and back covers. A total of 10,000 copies was sold and a further 1,000 printed with the front and back covers blank. These are now available to any library requiring them.

## GENERAL

There are a number of other matters which have received the attention of the Committee, such as ways and means of increasing the membership of the Association and enlisting more of the smaller libraries. It is hoped that it will soon be possible to make progress with these.

## FINANCE

The Committee has endeavoured to make its projects self-liquidating as far as that was possible. Nevertheless it would not have been practicable to function as the Committee has done, if it had not been for the generosity of Mr. Charles Christie who donated £10 to the Committee. This, added to the £5 grant allowed by the Transvaal Branch Committee, made a total revenue of £15.

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\* The scheme is referred to in Miss Saul's paper on *Co-operation between the library and the cinema* in this issue.

## BIBLIOGRAPHICAL NOTES

- Berzelius Letters.** The Swedish press reports that an unknown collection of letters belonging to the famous Swedish nineteenth century chemist, Jons Jacob Berzelius, has been discovered in the Saltykov-Sjtsjerdin Library at Leningrad. The material was found in a collection of manuscripts formerly belonging to Count Peter van Suchtelen, who for 25 years (1810-35) was Russian Ambassador to Sweden . . . The collection comprises 145 letters from Belgian, French, German, Italian and Swedish scientists, all containing requests to Berzelius for his opinion on their latest publications or asking for other services . . . So far 7,000 letters addressed to Berzelius and 3,250 by his hand have been registered in Sweden. The news of the discovery of 145 letters in Russia has aroused great interest in scientific circles. (*Pretoria news*, 9. July, 1941)
- Grant, Julius.** Art and science in paper manufacture. (In *Library assistant*, 34 : 79-83, 117-23, May, June-July, 1941. Reprinted by kind permission of the author and the Royal Society of Arts).
- Lucas, A.** Forensic chemistry and scientific criminal investigation ; 3. ed. London : Arnold, 1935. 18s.
- National Book Council.** Booklist no. 168 is a particularly interesting and useful one, containing *The English classics with some foreign books translated : popular editions : Everyman's library, World's classics, Nelson classics, Collins classics.*
- Printing and Publishing in the Dominions.** *New Zealand libraries*, 4 : 62-63, 74-75, 87-88, Jan., Feb., Mch., 1941, contains an informative article by A. W. Reed on *Thoughts on the history of the printing and publishing of books in New Zealand.* This leads us to mention the very lavishly produced *History of printing in New Zealand, 1830-1940*, produced by the Wellington Club of Printing House Craftsmen, and edited by R. A. McKay. Chapters are included on Maori writing and printing, the history of printing in New Zealand, process engraving, the printing trade organization, and other matters, and the whole is finely illustrated. (Price £3. 3s. 0s.)
- Less elaborate but planned along the same lines is the *Canadian book of printing*, published by the Toronto Public Libraries, at \$1. 00.
- Russian Literature.** As a result of representations by the Civil Liberties Association the Union censorship authorities have agreed to release a number of banned books and periodicals dealing with Soviet Russia.
- Among the books which have been released are a biography of Joseph Stalin, a history of the Civil War in Russia, and a philosophical treatise on dialectical materialism by Stalin. Periodicals which have been released include "U.S.S.R. in construction", the "Moscow news", "Land of socialism to-day and to-morrow".
- The censorship authorities, however, have refused so far to release Karl Marx's "Wage, labour and capital", a book by Stalin on nationalities, and the Dean of Canterbury's best-selling "Socialist sixth of the world." The question of releasing the last-mentioned work is still under consideration. (*Rand daily mail*, 29. Sept., 1941, p. 8)
- Sayers, Dorothy L.** Begin here : a war-time essay, Gollancz, 1940, contains a chapter (p. 153-56) on *A note on creative reading*, being an earnest plea for, and guide to purposeful reading.
- The Times on Microfilm.** The entire back file of *The times*, from 1785 to date, has been micro-filmed by Kodak, Ltd., London. The complete file (approximately 85,000 feet) costs \$6,750. Blocks of years ranging from 3 years to 27 are obtainable at \$475, and single years range from \$ 30 to \$120. (*Journal of documentary reproduction*, 4 : 42-43, March, 1941)

## AFRICANA NOTES AND QUERIES

- CHURCHILL MS.** The manuscript of a chapter of a book on the South African war that Mr. Winston Churchill was writing when he was a prisoner of war in Pretoria was presented to the National War Fund by Mrs. Netta Levine, and has been bought for £100 by Sir Ernest Oppenheimer . . . Sir Ernest has offered to lend the manuscript to the Africana Museum for a short period for public display. (*The South African stationery trades journal*, 24, no. 5 : 3, May, 1941.)

## LIBRARIES IN WARTIME

**Bayles, Verna E.** Books under fire. In *The Princeton university library chronicle*, 2 : 81-90, April, 1941. The author describes the effects of the war on European libraries as recorded chiefly in periodical articles and ephemeral literature. A list of her chief sources is given on p. 114-15 of the same issue.

**The S.A. stationery trades journal**, 24, no. 10 : 3, Oct. 1941, gives a brief summary of *Air raids' toll of libraries*, taken from the Annual report of the Friends of the National Libraries, 1940-41. "Millions of books have been destroyed in Britain through air raids. Twenty-five well-known libraries have been partially destroyed, including the British Museum, the libraries of the Birmingham Natural History and Philosophic Society, the Anatomical Department of Bristol University, the City of London College, and the Coventry and Plymouth Central Public Libraries. The damage includes 35,000 volumes of the Royal Empire Society's Library, 13,000 of the Goldsmiths' College, 7,000 belonging to King George's College, London, and 150,000 of the Liverpool Public Library."

**The Library world**; 44 : 20-23, Aug.-Sept. 1941, contains a list of books on the war, compiled by H. G. T. Christopher. It contains almost exclusively books on factual military history, and excludes fiction, biography and various other categories.

The same issue emphasizes in an editorial note the need for preserving all copies of books which may be useful to restock damaged libraries. "Most libraries, to meet an immediate demand for what is an excellent book, often buy one or more copies for each library in a system, and the demand has now so fallen that one copy serves it. The duplicates should be kept as precious things."

**Hoover Library of War, Revolution and Peace**, *Stanford University, California*. *The Natal mercury* of 1. September, 1941, contains an account of this Library. It comprises a unique collection of material dealing with the European War, 1914-18, assembled by Herbert Hoover and his agents. Many secret and other important contemporary documents are included. The collection has been partly financed through Stanford University, and is endowed with a \$500,000 fund and special gifts. It is housed in a \$600,000 building with a stack tower of 7 floors.

**Royal Empire Society Library**. Since the publication of our appeal on p. 58 of our October issue, we have been notified that Mr. F. H. Rooke, librarian of the Durban Municipal Library, has also undertaken to collect material destined for the R.E.S. Library.

**War Library Service in Auckland, New Zealand**. The library has continued its co-operation with the War Library Service, a department of the National Patriotic Fund Board on which the N.Z. Library Association is represented, says the sixty-first Annual report of the Auckland Public Libraries to the City Council. Many libraries in the Auckland Provincial District are receiving depots for gifts of books for the use of the forces. Most of these are forwarded to the Auckland Public Library and are later distributed according to instructions received either from the Country Library Service, Wellington, or the local Patriotic Association. Since the outbreak of the War over 200,000 books and magazines have been supplied to military, naval and air force establishments in all parts of the Dominion and overseas, and to transports, naval units and organizations connected with the war effort. Most of the work in Auckland is carried out by past and present members of the staff of the libraries and friends. Practically all the work is on a voluntary basis. A number of permanent libraries have been established, notably at Papakura, the air bases at Hobsonville and Whenuapai and other military establishments. Close contact is kept with these. (*Board and Council*, 30. July, 1941, P. 8).

## BATTLE OF THE BOOKS

Speaking at the annual meeting of the Association of University Women in Cape Town, Mr. Douglas Varley, Librarian of the South African Public Library, said that the irreplaceable function of books in war time was to brace the individual during his periods of inaction, not only for the onslaught of war, but for the formidable task of constructing the peace at the end of the war.

"One of the most important battles of this war has gone almost unnoticed in South Africa", he said. "It will be remembered as the Battle of the Books, and history would record that in July, 1940, books were admitted by the British Government to be weapons of war and exempt on that account from special taxation.

"They are potent weapons because they are the embodiment of ideas. This war is, above all,



a war of conflicting ideas. The war in the end would be won by the people who most profoundly, energetically and to the death believe in the absolute necessity of their ideas prevailing.

"In the war of 1914 people read for solace. Now they read not only for solace, but also for the reaffirmation of their beliefs in the manner of life they are defending.

"People to-day demand to know what they are fighting for. The war of 1914 was one of continuous slaughter of men in uniform. In the present war in which everyone is a soldier there are long periods of inaction interrupted by sudden onsets of terrible violence.  
(*S.A. stationery trades journal*, 24, no. 6, June, 1941; quoted from *Sunday Times*.)

## AFRICANA NOTES AND QUERIES

(continued from page 100)

KEELING, William	Derde Reys, gedaan voor de Engelsche Maatschappij na Oost Indien met drie Scheepen, De Draak, Hector en Confent, van Anno 1607 tot 1610.	1	2	0
LATROBE, Rev. C. I.	Travels in South Africa . . . 1818	4	2	6
LICHTENSTEIN, H.	Travels in Southern Africa—transl. from German by Anne Plumptre	10	10	0
MILLAIS, J. G.	A breath from the Veld. 1899.	2	0	0
MOODIE, D. C. F.	The history of the battles and adventures of the British, Boers and Zulus, etc. in Southern Africa. 2 Vols. 1888.	1	15	0
NAPIER, Lt. Col.	Past and future emigration . . . 1849.	1	15	0
NEUMANN, A. H.	Elephant hunting in East Equatorial Africa. 1898.	2	15	0
OBERMAIER, H. & KUHN	Bushman art, with coloured plates. 1930.	2	5	0
PASCOE, Thomas	Commodore Anson's voyage.	17	15	0
PHILIP, Rev. J.	Researches in S.A. 2 Vols. 1828.	2	10	0
ROGERS, Capt. Woodes	A cruising voyage round the world. 1708-1711.	5	17	6
SELOUS, F. C.	African nature notes and reminiscences. illus. 1908.	1	10	0
SCHULTZE, L.	Aus Namaland und Kalahari. 1907.	2	15	0
STANLEY, H. M.	Through the dark continent. 2 Vols. 1878.	2	17	6
—	American Testimonial Banquet to London. May 30, 1890.	1	10	0
SHOOTER, Rev. J.	The Kafirs in Natal and the Zulu country. 1857.	1	5	0
STAYT, H. A. & E.	The Ba-Venda. Illus. 1931	1	2	6
STEEDMAN, A.	Wanderings in S.A. 2 Vols. illus. and wood engravings. 1835.	1	10	0
STEVENSON-HAMILTON, Maj. J.	Animal Life in Africa. Maps and numerous illus.—1912 (out of print.)	2	17	6
STOW, G. W.	The native races of S.A. . . . 1905.	2	0	0
STOW & BLEEK	Rock paintings in S.A. 1930.	1	15	0
SUTHERLAND, Lt. Col.	Memoir—The Kafirs, Hottentots and Bosjemans—2 Vols. 1845.	1	12	6
THOMPSON, G.	Travels and Adventures in Southern Africa . . . 2 Vols. 1827.	2	4	0
THOMPSON, G. CATON,	The Zimbabwe Culture, 1931.	2	6	0
THORBURN, John	Struggles in Africa and "How I transported a steamboat on wheels 1,600 miles across the country." ca. 1890.	2	10	0
THUNBERG'S TRAVELS	4 Vols. 1796.	3	5	0

<sup>1</sup> Compiled from the priced catalogues kindly marked by Mrs. E. Rose, 5, Stability Bldgs., 106, Fox St., Johannesburg.



## NEWS FROM NEW ZEALAND

**Branches and Problems.** The April, 1941, number of *New Zealand libraries* is devoted largely to the activities of the four branches of the N.Z. Library Association. Miss G. L. O. Jeffreys, in her article *Branches and problems*, makes some thoughtful suggestions. "If our aim is to serve the public, to inspire the public (of whom we ourselves, too, form a part) then that public must be represented in our local branches. Somehow, by means of suitable publicity, window displays, travelling displays . . . quiet "propaganda" wherever we go, we must so greatly interest the public that it will want to know more of library concerns and will be glad to form a part of the local library activity . . . Nor do I see why the professional circle should not be canvassed. After all, doctors, lawyers, clergymen, engineers and the rest must have some interest in books. Do we use their potential help? How many library committees have an engineer member who could advise in the selection of semi-technical or wholly technical books, or a lawyer who could suggest interesting books on the growth of law and its place in our communal life? . . . There are many services that local branches could set up. One would perhaps like to see the large provincial branches subdivided into smaller active units, working on such services in the smaller centres. Hospital library services, services to children, indexing of periodicals, indexing of local material, cataloguing material in small or private collections for incorporation later, perhaps, in the National scheme—there are literally dozens of library "jobs" crying to be done. . . . These activities could be "farmed out" among the members. It is a usual experience that if anyone is responsible for a certain piece of work undertaken under the auspices of an organization, his interest in that organization is naturally increased."

**Maori Names.** *New Zealand libraries*, 4: 103-04, April, 1941, contains an article on *Cataloguing of Maori names*, compiled by A. G. Bagnall, of the Alexander Turnbull Library.

**Conference.** At the Conference held early this year it was resolved that the New Zealand Library Association should arrange for the preparation and issue, at quarterly intervals, of an index to New Zealand periodicals.

It was also resolved that the Council of the Library Association investigate the possibility of setting up a storage depot in Wellington to relieve pressure on space in libraries, and that libraries be invited to send little-used books to be accommodated there.

**Library training.** The Council has decided to issue a Children's Librarian's Certificate to students passing an approved course of training which will fit them to take charge of a Children's Library, whether attached to a school or to a Public Library. The course of tuition will begin in April, 1941. Copies of the syllabus for this course may be obtained on application to the Hon. Secretary (J. Norrie, Central Library, Wellington, C.1. N.2.)

A general course of training for library assistants was also discussed and is at present being finally re-drafted by the Standing Committee on Library Training. It is hoped that this course will also be announced during the year. (*New Zealand libraries* 4: 89-90, March 1941).

**Note.** Copies of the *Children's librarian's certificate syllabus* and a draft syllabus for the general course of training in librarianship have been received by the Hon. Editor of *S.A.L.*

**Country Library Service.** The Country Library Service was inaugurated in May, 1938. Two vans, one for the North Island and one for the South, travel between North and South and so cover a vast area between them. For instance, the North Island van travels from Wellington to Kaitia in the North Auckland district, doing about 4,000 miles in about four months and carrying some 2,000 volumes selected from an extensive collection of 40,000 volumes.

The Service, while offering the utmost assistance, puts no restrictions whatever on the method of running a library by the local body concerned, except that it stipulates that the library must be under the control of the Council, that the service be gratis to residents within the borough and at a nominal annual fee to county residents, and that the borough's own library be maintained at a reasonable standard of efficiency. For a slight additional expenditure local bodies are ensured of an infinitely better service provided by the Country Library Service when added to the Council's own resources.

Two important features of the Service worth mentioning are the magazine and the request services. The Country Library Service subscribes to over 100 periodicals, which are made available to libraries month by month. The request service enables the public to borrow any book in any library in New Zealand, including the Turnbull and Parliamentary Libraries. From the above few outstanding points it is obvious that the benefits of the Country Library Service are what a small council could not hope to provide under any circumstances.

(*Board and Council*, 13. Aug. 1941, p.1)



## AFRICANA PRICES

PRICES EXCEEDING £1. 1. 0d. THAT HAVE BEEN REALISED AT RECENT SALES IN JOHANNESBURG<sup>1</sup>

AMERY, L. S.	Times History of the war in S.A. with Index Volume. 6. Volumes. 1899-1902.	1	7	6		
ANDERSON, C. J.	Lake Ngami. Map and illus. 1856.	£1. 1. 0.,	1	2	6	
ARBOUSSET, Wm. T.	Relation d'un Voyage d'Exploration au Nord-est de la Colonie de Cap de Bonne Esperance. Illus. 1842.	1	5	0		
—	Narrative of an exploratory tour to the North East of the Colony of the Cape of Good Hope. Eng. Transl. by John C. Brown. 1852.	1	2	0		
BALDWIN, W. C.	African Hunting from Natal to Zambezi from 1852-60. Illus. 1863.	1	5	0		
BARROW, J.	An account of Travels into the interior of Southern Africa, 1797-98. Map. 2 Vols. 1st ed. 1801.	3	10	0		
BLEEK, W. H. I.	A brief account of Bushman folklore and other texts.	1	2	6		
BRYANT, A. T.	Zulu-English dictionary. 1905.	2	15	0		
BURCHELL, William J.	Hints on emigration. 1820.	3	2	6		
CALLAWAY, Rev. Canon	The religious system of the Amazulu.	1	10	0		
—	Nursery tales and tradition of the Zulus.	1	11	0		
CAMPBELL, Rev. John	Travels in S.A. 2nd. ed. 1815.	1	1	0		
—	Campbell's travels in S.A. 12 Col. plates. maps. 1822. 2 Vols.	4	5	0		
CASALIS, Eugène	The Basutos. 1861.	1	8	0		
DAVITT, Michael	The Boer Fight for Freedom. 1902.	1	6	0		
DOHNE, J. L.	Zulu-Kaffir Dictionary. 1857.	1	15	0		
DRAYSON, Capt. A.W.	Sporting scenes amongst the Kaffirs of S.A. Col. plates. 1858.	1	2	0		
DAVIS, Solomon (W.T.E.)	I.D.B. Rare book on life at the diamond diggings comparable with Louis Cohen's famous volume—1887.	1	15	0		
FARINI, G.A.	Through the Kalahari Desert. 1886.	1	7	6		
FITZPATRICK, Sir Percy	Jock of the Bushveld, illus. by E. Caldwell . . . 1907.	1	2	6		
FISHER, Richard Bernard	The importance of the Cape of Good Hope as a Colony to Great Britain, 1816.	3	5	0		
FRITSCH, Gust.	Die Eingeborenen Süd-Afrikas . . . 1872.	3	0	0		
GARDINER, Capt. A. F.	Narrative of a journey to the Zoolu Country in S.A. 1836.	£2. 17	6	3	0	0
GRAPHIC HISTORY of THE SOUTH AFRICAN WAR	with special chapters and illustrations of the sieges of of Ladysmith, Kimberley and Mafeking.	2	12	6		
GRAY, Ethel and Jas.	History of the discovery of the Witwatersrand Gold- fields. Limited ed. 1940.	1	2	0		
GROUT, Rev. L.	Zululand or life among the Zulu Kaffirs.	1	12	6		
HARRIS, W. C.	The wild sports of Southern Africa.	£1 2	0	2	15	0
ISAACS, Nathaniel	Quarterly review. Report on Isaacs' travels.	1	1	0		
JOHNSTON, Sir H.	A comparative study of the Bantu and semi-Bantu languages. 2 Vols.	2	10	0		
JUNOD, H. A.	The life of a South African tribe. 2nd. ed.	1	15	0		
KRITZINGER, Gen. P. H. & R. D. McDonald	In the shadow of death. Portraits and diagrams. Private circulation 1904	1	2	0		

(continued on page 98)

# SCHOOL & CHILDREN'S LIBRARY SECTION

Vol. 2

South African Library Association, Transvaal Branch

No. 3

## THE PICTURE COLLECTION

by

JOYCE NORMAN \*

This afternoon I have been asked to tell you about our picture collection at the Johannesburg Public Library. The collection is still in its infancy and although it is growing daily, it is far from perfect, and as we go along we are discovering various improvements that could be effected. It is essentially a working collection; we have neither the money nor the time to make it an elaborate show collection. All along it has been a part-time job to fill in odd moments during the day. So, although I shall go into fairly full detail, I do not want you to imagine that this is the ideal way to handle the pictures. We are only too aware of the collection's shortcomings but we take an infinite pride in being able to produce at a second's notice, for instance, a picture of a peacock with its tail spread, rather than having to spend hours wading through our large collection of bird books. And if the picture is not so beautifully mounted, cut and displayed as those in American or English libraries, at least we have been able to give the inquirer what he required.

In the work of the Reference Library, we found that we were spending hours a day looking through our books for pictures and illustrations of a hundred and one subjects. There is no good printed index to illustrations and if there were it would not be enough up to date to help us with many of our inquiries. Our Reference Librarian had come from the Cape Town University Library, where she had worked with their collection and helped in its compilation. The Cape Town University picture collection is intended primarily for the Education students, to help them in their teaching practice. While the idea of the picture collection was growing the Reference and Children's Libraries had started to collect pictures in a casual way. Numbers of pictures from *Pictorial Education* had already been mounted by the Children's Library staff with a view to starting a proper collection. We felt that not only would we be able to benefit the student teachers, who use our Reference Library a great deal, but we should be helping the general public in their search for pictures on all kinds of subjects. Although college students are not our particular care, there is no picture collection that I know of to which they have access. As regards the general public it was our duty as a public library to provide a properly classified picture collection for them.

Our chief sources of material are discarded periodicals and books, publishers' prospectuses, South African annuals, travel and other such publicity material, book-jackets and newspaper pictures. The periodicals we have used most for pictures are the *National Geographic Magazine*, *Life*, *Illustrated London News*, *Sphere*, *Ladies Home Journal*, *L'Illustration*, *Vogue*, *Pictorial Education* and *Harpers Bazaar*. Fortunately the library, although it binds a set of most of these magazines, often has duplicate

\* Paper read before a meeting of the School and Children's Library Section, S.A.L.A. at Johannesburg on 27. August, 1941.

copies that can be cut up. Besides pictures taken from periodicals, we have also filed in sets of postcards issued by museums and art galleries; for example the postcards issued by the National Portrait Gallery are valuable additions to our biographical section. We have also been presented with a private collection of postcards depicting early scenes in Johannesburg. This, of course, is very valuable historical material. The pictures in travel publicity material are often too small to clip for the collection, but the brochures are filed in with our classified pamphlet collection and used from there. We have made a special point of obtaining as many pictures of Johannesburg as possible—Eloff Street from every possible angle, a picture of every building in town, every street, every park and so on. Most local publications yield some material of this kind. We try to have as many coloured pictures as possible, but we cannot despise the ordinary black and white picture, as 90% of our collection is uncoloured. Discarded books are usually examined to see whether any of the illustrations can be used for the collection. Sources of material for a picture collection are practically unlimited and many people are only too willing to present the library with picture collection material to clear their homes of unwanted rubbish. As soon as our picture collection was in working order, we decided it needed a little publicity. Accordingly, we arranged an exhibit in our main hall and asked for donations of pictures at the same time. Already we have had several offers of material. Mr. Karlton Johnson very kindly handed over his own private collection for inclusion in our collection. In fact, the only excuse you can't make about starting a picture collection is that you won't be able to find pictures.

Some librarians stress the value of selecting your pictures very carefully and of periodical weeding out. Unless you are very pressed for space this seems unnecessary although if you have time, it is quite a good idea to discard any picture that might overlap another in subject, or if you manage to find a better picture of a subject you already have. We have found, however, that most people want a particular angle of a subject. For instance, we have a number of pictures of storks, but the particular picture the inquirer needed was one of a stork in flight, which we were able to give him, but which we might have thrown away because it was not a particularly good picture of a stork. Therefore the more pictures you have the more likely you will be able to satisfy the inquirer.

Our picture collection is classified, as are our books, according to the Dewey Decimal Classification. We have no dictionary catalogues in the library and there was no reason for arranging our pictures under dictionary heading. Where the public or school children have direct access to the collection dictionary headings are often more practicable, as they are more easily understood. But we prefer to help the public in finding the picture they require and therefore a numerical scheme is quite workable. We also try to classify every picture as specifically and minutely as possible, a practice that would not be necessary in a school collection, for instance. In this way we have not had to make a separate index to the picture collection. Our general card index to the reference library applies to the pictures as well. The source is always noted on the picture, and this is often useful for further reference purposes.

We decided not to mount our pictures, firstly because of the space that would be needed, secondly because of the expense and thirdly because of the time needed to do the mounting. In a limited collection, or where there is a staff solely responsible for the collection, mounting is the ideal practice. To mount pictures, a neutral grey or brown

durable card approximately 11" x 14" is recommended. Our pictures, however, are filed numerically unmounted in large manilla envelopes 12" x 16". These envelopes keep the pictures from being mutilated, and free from dust and dirt. The classification number is written on every picture in ink in the left hand corner. The envelopes themselves have their classification numbers written in red pencil in the left hand top corner. It is far more satisfactory to type all classification numbers and so keep them uniform, but at the moment we are not able to do this.

The envelopes are filed in a four-drawer steel cabinet. The drawers are on ball bearings and draw out very smoothly and easily. Our collection now just about fills the four drawers, and soon we shall have to buy a new cabinet. The cabinet has been painted the same colour as the wooden panelling of the room and stands at the near end of the room against the wall.

As we are most anxious that our pictures shall be used we have made few restrictions for their loan. Any number of pictures may be borrowed at one time, on the usual library membership ticket. The borrower signs a card when he takes the pictures and hands to us his membership card. Pictures are inserted into an envelope or cardboard folder when issued and the borrower is asked to take great care of the pictures. As yet we have kept no record of the issue of each picture as Cape Town does, by making a mark on the back of the picture every time it is issued. As I have said, the collection is still very young and we hope to make many improvements as we go along.

Our library is particularly fortunate in its collection of art books, therefore we have not made a special point of collecting numbers of prints of famous pictures, which is a great part of the work of the school picture collection. In this connexion the public library of the District of Columbia has issued an interesting pamphlet on the picture collection, listing pictures suitable for hanging in elementary and high schools, divided under the various grades. For instance Millais "Bubbles" is one of the recommended pictures for the first grade room, while da Vinci's "Last Supper" is graded for the fourth year high school class and so on.

The Johannesburg Library also has a set of the excellent Seeman's prints, all in colour. Another series of good pictures which have not as yet been filed into our picture collection is the Macmillan teaching series. In time these series will be absorbed into the collection.

We find the picture collection very useful in our displays of books; they brighten the display and lend it added interest. Now that the public are beginning to know that we possess a picture collection their inquiries for pictures are coming in thick and fast. Just recently we have been able to produce a picture of a clown, a baobab tree, the dolls presented to the princesses by the French people, a liger, inn signs, Princess Eugenie of Greece, the Free French Flag, a costermonger's costume and barrow, gates, pictures of the King and Queen in profile, a mealie cob and of Van Riebeeck and his times, to mention only a few. Each time we have felt so very proud of ourselves—all the work put into the collection is worth that one moment.

The following extract from the 1936 annual report of the New York Public Library is rather interesting to show the different kinds of requests which they received for pictures. Incidentally, their pictures, like ours, are filed unmounted in large envelopes:

"The Picture Collection is never far from newspaper headline and fashion fronts. The year brought picture requests for labour union emblems, sharecroppers, cooperatives,



surrealism, Mrs. Simpson, Goya's war etchings, voting booths, royal plumes and regalia, inaugurations, coronations, treatment of incurables in other ages, potter's field, dish gardens, fatherly faces, opening oysters, brand marks on cattle, effects of hard labour on hands, front end of a parade, a rural store hot-stove-league, latch strings, insect-wings, frowsy violas, parlour in an old ladies' home, black widow spiders, potted palms, sides of houses, a New York street showing a variety of social classes, leopards in cartoon handling, spot treatment of polo, machine forms, rhythm as in a cogwheel, wheat, ship propeller and fernleaf, birds alighting, broken backs and cows lowing. There is also an account of an exhibition that was arranged in the picture collection department.

"Bi-monthly exhibits were held during the year in this room. The most interesting was one devoted to graphic representations of Fabulous and Fictitious Beasts and Monsters. It included some twenty-five colour facsimiles made for the exhibit by artists on the Federal Art Project. These were detailed close-ups of monsters from Greek pottery and Chinese paintings in the Metropolitan Museum of Art. On view were man-made monsters, such as Frankenstein from a recent film, the harpies Ulysses may have seen, the Loch Ness sea serpent, the unicorn, and hundreds of fabulous forms man has imagined, to add to the myriad beasts he found in the air, the sea and on earth—devils, gods and angels. The original drawings of Boris Artzybasheff to illustrate the "Circus of Dr. Lao" presented monsters of modern imagination."

The New York Public Library concludes its report by saying "The growth of this collection has not been stimulated by publicity of the printed word—not even descriptive guides. Genuine necessity discovered and established the collection; word of mouth recommendation has publicized it—an indicative gauge of the essential part pictures command in a city's activities. All need to refer to pictures: a lawyer to turn the scales of a trial, a policeman to indulge his sculpture hobby, a hairdresser, a dancer, an author recreating another age, a newspaper feature writer."

Never having had any teaching practice, I cannot go into the advantages of visual aids in education. Herbert L. Spencer, President of the Pennsylvania College for women, Pittsburgh, lists three definite results of the use of visual aids in the school:—

1. The use of visual aids effects an economy in time in teaching.
2. The use of visual aids enriches and clarifies instruction.

3. The use of visual aids develops initial expression. The teacher with a good all round picture collection is able to mould the child's appreciation of art. Good pictures of furniture, needlework, rugs, textiles will help to inspire the children in their own handwork. The picture collection is invaluable when it comes to play production time—for costumes, 18th century interiors, implements, musical instruments and so on. Geography, history, civics, Bible study, literature and nature study—all these subjects and more can benefit by good pictures. And having acquired a fairly extensive collection it is the school librarian's job to see that the staff and the children know about the collection and use it. The picture collection is an enthusiast's job, and if you are not very enthusiastic at first, you soon will become so.

It will not cost you anything to obtain the pictures. The children will be only too pleased to clip the periodicals for you. If you can't afford good mounting paper, fairly stiff brown paper makes quite a good mount. For your headings, it is best to consult some standard list of subject headings such as Sear's "List of subject headings", the

"Readers' Guide" or the U.S. Catalogue, or simpler lists such as in Dana's pamphlet on the picture collection. Until you can afford to invest in a proper cabinet for your collection, the mounted pictures can be filed vertically under their subjects in boxes. It all sounds very easy, and really it is, for the amount of use and pleasure you will derive from it.

The Newark Public library in New Jersey use very excellent boxes for filing their picture collection alphabetically and vertically, constructed of half inch whitewood stock. To bring the boxes up to a convenient height they are placed on wooden bases, which are arranged in pairs back to back. A cover of thin board covered with brown Kraft wrapping paper is attached by means of hinges to the back edge of the top of each box. Each box holds about 500 mounted pictures, the mounts standing vertically in the boxes like cards in a catalogue. The borrower can thus read the names and the pictures without even removing them from the boxes, except for close inspection. A mounted picture is affixed with the stapling machine to the inside of each box cover. When the covers are open these pictures form a little exhibition giving the casual observer an idea of the diversity of subjects represented in the collection and definite suggestions to the borrower in search of ideas.

Miss Elizabeth Taylor from the Johannesburg Public Library staff went on a year's exchange to the East Ham Library, where she worked with a very extensive picture collection, and she has told me a little about it. Attached to the collection was a very full catalogue of the collection, with numerous cross references, which were in fact analytical entries. So that if, for instance, there was a picture of part of a zoo, there would be catalogue entries for all the animals that appeared in the pictures, lions, giraffes, polar bears and so on, beside the main entry under zoo. Each picture was numbered and the catalogue entries referred you to the numbers. This catalogue showed the enquirer at once how many pictures there were on a certain subject and where they could be found. When you required a picture you filled in a printed form giving your name and address and exactly what you required, and the purpose for which you required it. This was most useful in the selection of pictures by the librarian, and as 24 hours notice was required to be given, the librarian had ample time to find the picture needed.

Pictures were issued in a very solid and serviceable folder with handles made of heavy strawboards covered with canvas. This kept the pictures clean and prevented them from being folded and damaged. When Miss Taylor left East Ham, the collection had grown to gigantic proportions.

To conclude this paper, I would like to invite you to use our collection as frequently as you need, but with one word of warning, and that is not to expect as yet a fully built up collection able to meet all your demands. We have many other picture sources besides our collection, and may be able to find what you want from other material, until we acquire the picture for our collection. If you need any help in organizing your own picture collection we would be only too willing to help you in your difficulties, and assist you in solving your problems.

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**The Junior bookshelf** has ceased publication with vol. 5, no. 3. The editor announces that "there will be a new phase of the magazine, but form, price and time of issue cannot yet be fixed." (*Library world*, 44 : 19, Aug.-Sept. 1941)

### TRANSVAAL EDUCATION DEPARTMENT TO PROVIDE SCHOOL LIBRARIES

Speaking at the annual prize-giving at the Struben School, Langlaagte, Mr. H. H. G. Kreft, Director of Education for the Transvaal, announced that before the end of the year the Department of Education would find out which schools in the Transvaal had no libraries, and before next March would make a grant for the establishment of such libraries. The Department, he said, provided schools only with essentials, and parents had to assist in many directions. He believed that libraries were "bare essentials", and the Department hoped to be able to make provision for libraries without depending on the support of parents. (*Rand daily mail*, 8. December, 1941)

### READING LIST FOR CHILD GUIDANCE

The New York City Municipal Reference Library has issued *An Invitation to Read* which lists and briefly describes 382 books selected for children of grade and high school ages who have come into conflict with accepted standards of conduct or of law. This reading list represents a technique in the field of treatment and guidance, launched by the children's courts and the libraries in New York, that has been given relatively little attention. (*Public Management*. Oct., 1941. p. 312.)

### DEDICATION OF A LIBRARY

(*Yale Medical Library Dedicatory Service*, June, 1940)

"A prayer delivered by the Reverend George Stewart at the Yale dedicatory ceremonies expresses in a poetic way the values that a library represents. Here is an excerpt from that prayer:

And now we dedicate this library  
To the preservation of a  
Varied and timeless culture,  
For the enlightenment of youth,  
For the comfort of the scholar,  
The inspiration of inquiring spirits,  
As a rebuke to cynicism,  
As a refuge from contemporary strife,  
As an assertion of faith,  
For the steadying of the mind,  
The quickening of the heart,  
To the glory of past workers,  
To the awakening of curiosity,  
That men may here see  
The pageant of thought  
And be led in this day  
To dare their best."

(*The American Journal of Public Health & The Nations' Health*. Oct. 1941. p. 1908)

## SOUTH AFRICAN LIBRARY ASSOCIATION

## REPORT OF THE SECRETARIES

In August 1939 the Transvaal Branch of the South African Library Association sanctioned the formation of a School and Children's Library Section. Thus was the seed sown which grew rather slowly but nonetheless sturdily into this organization which is now holding its first annual general meeting.

In October 1939 the Branch elected a Committee of nine members to control the Section. At the Triennial Conference of the South African Library Association held at Easter 1940 in Cape Town, a resolution was formally introduced to and passed by the Conference whereby the newly formed Section was officially accepted and blessed by the parent body.

The Committee first met in November 1939; it consisted of Miss L. E. Taylor (Chairman), Miss E. Hartmann (Vice-Chairman), Miss D. Turner and Miss M. W. Shilling (Joint Secretaries), Miss S. T. Speight, Miss M. Whiteley, Mrs. M. M. Barnes, Miss van Vollenhoven and Mr. E. A. Borland. During the year Miss van Vollenhoven and Mr. Borland resigned, but the vacancies thus caused were not filled. Of the original committee seven were librarians and two teachers; this uneven distribution was unavoidable as it was not then known what teachers were interested.

A Constitution was drawn up which was later subjected to slight amendment, and the Committee proceeded to advertise the existence of the Section far and wide. The majority of schools on the Reef and in Pretoria and several schools in the rural areas were written to. As a result there are now 32 teacher members and 46 librarians making a total membership of 78. The Section is also affiliated to the Association of Children's Libraries, Library Association, England, and The Section for Library Work with Children, American Library Association, U.S.A.

The Editor of the journal *South African Libraries* agreed to allot a few pages of the journal to the Section each quarter. Reprints are taken and distributed to members as the Section's own magazine. Booklists of a selective and informative nature have been included in this reprint, but the Committee has decided to issue future booklists in rounded form and to conserve the space available to us for articles and news.

Miss Hartmann, our 'editorial' member, has been able to place several articles on aspects of school librarianship in the educational journals. *The Journal of secondary education* published a Library Number, Vol. 20, No. 87 in September 1940. Articles on librarianship also appeared in this journal in March 1941 and September 1941. *Die Onderwysblad vir Christelike en nasionale onderwys en opvoeding* published on our instigation a Library Number Vol. 42, No. 490 in January 1941. The Editor of *The Transvaal Native education quarterly* has expressed his willingness to publish a library number and negotiations are proceeding.

Six general meetings of the Section have been held. The first in April 1940 at the Johannesburg Public Library, when Miss Taylor, Miss D. Turner, Miss M. H. Hanna and Miss S. T. Speight addressed the meeting on the work of their respective school libraries; the second in September 1940 in the Pretoria Girls' High School, when Mr. R. S. Fair spoke on *The dangers of reading*; the third in February 1941 in the Johannesburg Public Library, when Miss L. E. Taylor spoke on *Censorship in books*; the fourth in the Teachers' Training College, Johannesburg, when Mr. R. F. Kennedy spoke on

*Training in librarianship for teachers*; the fifth in the Barnato Park Girls' High School, Johannesburg, when Miss V. L. Driver spoke on *The growth of a high school library*; and the sixth in the Sir John Adamson Junior High School, Johannesburg, when Miss Joyce Norman read a paper on *The Picture Collection*.

As the Committee did not get into its stride until February 1940 it was decided to carry on for eighteen months and not to hold an Annual General Meeting in October 1940 after six months work. The Committee has held eight meetings during the period under review.

The Committee is at present working towards the establishment of a short instructive course in school librarianship for full-time teachers. It is proposed to hold a course of ten or twelve lectures on Saturday mornings in the first or second term of next year; the course will in all probability be run in collaboration with the Normal College. It is hoped that a definite announcement can soon be made.

D. TURNER, M. W. SHILLING  
*Joint Secretaries*

*Committee for 1942*

*Chairman:* Miss L. E. Taylor

*Vice-Chairman:* Miss M. H. Hanna

*Joint Hon. Secretaries:* Miss D. M. Turner, E.P. Baumann School,  
Miss M. W. Shilling, Public Library, Krugersdorp

*Committee members:* Miss K. Baker, Miss V. Hanna, Miss N. Warren

*Members appointed by the Transvaal Branch:* Miss I. M. Jackson, Miss P. E. Krige

*Co-opted members:* *Editorial: Transvaal:* Miss E. Hartmann, Cape

*Natal:* Mrs. M. M. Barnes, O.F.S.: Miss B. Levy

## AFRICANA NOTES AND QUERIES

VISSER, A.G. *University of Edinburgh journal*, 11 : 101-06, Summer, 1941, bevat 'n artikel oor Visser deur Sir Thomas Holland. Soos bekend was Visser van 1901-06 mediese student op Edinburgh.

The VOORTREKKERS ON TREK. *Kultuurskatte uit die Voortrekkertydperk*, deel 1, deur G.F. Van Rooyen (Nasionale Pers, 1938), bl. 148-52, bevat 'n kort artikel, *The Voortrekkers on trek*, uit 'n ongepubliseerde artikel van wyle die heer C. Bird, C.M.G., skrywer van *Annals of Natal*. "Verlof om hierdie artikel te publiseer is ek verskuldig aan die U.K.O.V.S., Bloemfontein, eienaar van die Dreyer-Africana-versameling". (*Nota van die skrywer*). Die artikel beskryf kortliks die daelikse lewe van die Voortrekkers en hoe hulle in die gewone lewensbehoefes voorsien het.

PLAYS OF SOUTH AFRICAN INTEREST. Professor P. R. Kirby, of the University of the Witwatersrand submits the following list of early plays dealing with South Africa:—

COLMAN, Geo., the younger. *The Africans*; or, War, love and duty: melodrama, produced at the Haymarket, Theatre Royal, on 29. July, 1808. Published 808, 8vp. (Cumberland's British Theatre, v. 43). Music by Michael Kelby.

The HOTTENTOT Venus; or, Harlequin in Africa: pantomime, produced at the New Theatre, on 3. December, 1810.

The CAPE OF GOOD HOPE; or: Caffres and settlers: spectacle, produced at the Royal Amphitheatre on 25. October, 1819.

ZOMAI, the Caffre chief: spectacle, produced at the Royal Coburg Theatre [now the "Old Vic"] on 19. April, 1820.

AMHERST, J. H. The shipwreck of the Grosvenor East Indiaman: a spectacle, produced at the Royalty Theatre on 14. October, 1822.

The GIRAFFE; or, The cameleopard: extravaganza, produced at Sadler's Wells Theatre, on 1. October, 1827.

The WILD DOG of the Cape: drama, licensed by the Lord Chamberlain on 23. October, 1846. [Presumably in the L.C.'s file of plays.]